DOCUMENT RESUME

ED 250 727 CS 504 732

AUTHOR Drake, Harold L.
TITLE Oral Interpretation and Broadcasting at Individual Events Tournaments: An Interdisciplinary Tournament Model.
PUB DATE 4 Nov 84
NOTE 8p.; Paper presented at the Annual Meeting of the Speech Communication Association (70th, Chicago, IL, November 1-4, 1984).
PUB TYPE Viewpoints (120) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Broadcast Television; *Competition; Higher Education; *Interdisciplinary Approach; *Oral Interpretation; *Persuasive Discourse; *Radio; Secondary Education; Speech Communication; Speech Instruction
IDENTIFIERS *Individual Events

ABSTRACT

Since the American Forensic Association has sanctioned recording individual events competition, it might be in the interest of competition to combine oral interpretation and radio/television broadcast competition into simultaneous competition. Voice development is a goal shared by oral interpretation and broadcasting, so oral interpretation performances could be audio recorded for later reference or delayed judging. This would provide more concentration on voice judgment and less on traditional theatrical techniques. Radio broadcast students could be used as technicians or could enter the recording competition to have their voices judged. Similar procedures could be beneficial to television competition, using videotape equipment. A tournament director may approach taping in at least one of five ways: (1) all rounds of performances may be audio/videotaped for later judgment; (2) only final rounds may be taped, and copies made available to interested schools; (3) tournament directors could have two competitions running simultaneously within the same room; (4) students could compete according to broadcast criteria reflected in their on-location tapes--judges would judge tapes at a prescribed time in order to determine winners by the end of the tournament; and (5) such tapes, aired on local radio and television stations, could enhance parental, public, and administrative support for interpretation and broadcast curricular activities. (HTH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED250727

ORAL INTERPRETATION AND BROADCASTING AT INDIVIDUAL EVENTS TOURNAMENTS: AN INTERDISCIPLINARY TOURNAMENT MODEL

By

Harold L. Drake

For presentation at the Speech Communication Association of America Annual Convention, Chicago, Illinois, November 4, 1984.

Speech/Drama Department
Millersville University of Pennsylvania
Millersville, Pennsylvania 17551

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Harold L. Drake

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS 504 732

ORAL INTERPRETATION AND BROADCASTING AT INDIVIDUAL EVENTS TOURNAMENTS: AN INTERDISCIPLINARY TOURNAMENT MODEL

I. Broadcast Competition:

Broadcast competition uses basic tournament rules as all other individual events do, such as oral interpretation. The rules may be established by state forensics organizations, individual events tournament directors or a combination of both.

Broadcast competition often takes the form of announcing news or commercials and some writing. The non-writing aspects of broadcast competition also involve voice quality as part of judging criteria.

As with other forms of individual events, rules and regulations regarding broadcast competition are made available when tournament invitations/announcements go out.

Various high schools, junior colleges, four year colleges and universities around the United States have been involved with broadcast competition over the years.[1] The author of this paper has judged or directed broadcast competition at Eastern Illinois University, Auburn University and Georgia Southern College.

A further 1981 national survey indicates that broadcast competition is still active in various locations in the United States.[2]

II. An Interdisciplinary Model

Recording student competition has been sanctioned by the American Forensic Association.[3] Why not, therefore, combine oral interpretation and radio/television competition into simultaneous competition in such ways as indicated below?

A. Audio (Radio):

Voice development is one shared goal between oral interpretation and broadcasting.

1. Oral interpretation performances can be audio recorded at the time of performance for later reference or, for delayed judging. The latter would add another perspective to the oral interpretation discipline by providing more concentration on judging of voices alone and less concentration on traditional theatrical techniques; e.g., excluding staging, costumes, gestures and props. What if students of oral interpretation had to rely on their voices alone?

2. Radio broadcast students could be used as technicians to handle equipment and do the actual recordings as a co-curricular assignment. Or, broadcast students could enter such tape-recorded oral interpretation competition to have their own voices checked. Sooner or later, broadcast students must work to develop voice variety, articulation, pronunciation, et cetera. Why not let oral interpretation judges evaluate broadcast voices?

B. Television:

Oral interpretation and television are also compatible.

1. Oral interpretation teachers/coaches can use portable video taping units when they are rehearsing. Video playbacks can enhance teaching/learning and performance preparations by showing positive and less than desirable factors. It is one thing for students to be told by their teachers/coaches what they are doing and often another thing for students to see for themselves on video tape.

2. Television production students can derive benefits from video taping oral interpretation rehearsals or final performances. Learn by doing is a key factor here for television students when they must put together equipment, take equipment on location, set up video and audio, light the area and obtain significant shots. All of this puts textbook and lecture theory into practice for television students. It is even more of a learning experience when television students in such situations must obtain the type of shots that the oral interpretation teacher/coach requests (often involving more complex logistics than perhaps the television students had in mind).

These video tapes can be used for respective critique sessions by oral interpretation and television faculty and students.

C. Audio/Video and Oral Interpretation at Tournaments:

With proper permissions decided on and acquired by tournament directors ahead of time, oral interpretation performances may be audio and/or video taped. A tournament director may approach taping in at least one of the following ways:

(1). All rounds of performances may be andio/video taped for judges. Judges may sit in a listening/viewing room--a room other than where performances are taking place. Such a system might prove beneficial to tournament schedules. Also, judges not present during the performance might reduce student anxiety. Further, any disputes could be proved/disproved referring to the audio or video tapes.

(2). All performances may be audio or video taped for respective schools to have copies made to take home with them. Or, only final rounds may be taped. Copies of winners may be made available to any school who wants to provide their own tapes for dubbing or purchase tapes from the tournament director/host school. It would seem that taped copies of tournament winners could help oral interpretation teachers/coaches in preparing students for future tournaments.

(3). Tournament directors can have two competitions running simultaneously within the same room. This could benefit directors relative to time and space requirements.

(4). Radio and television students taping oral interpretation performances could be competiting relative to broadcast criteria reflected in their on-location tapes. (Broadcast judges would listen or look at the tapes at a prescribed time(s) in order to have winners decided by tournament-end when awards are distributed.) Broadcast faculty could subsequently use copies of these tapes for critiquing and teaching.

(5). With signed releases, audio or video tapes could be aired on campus stations and/or local cable community/ educational channels. This could elicit further parental, public and school administration support for oral interpretation and broadcast curricular and co-curricular activities.

III. Conclusion

As teachers, coaches and tournament directors we should be on the lookout for ways to pique and maintain interest and encourage creativity among our students. New ways of looking at teaching and coaching in curricula that have been around for many years--oral interpretation and broadcasting--can revitalize us as faculty members. Novelty along with economic and logistical efficiency can be plus factors for tournament directors.

Such a symbiosis as indicated in this paper could benefit all parties before, during and after individual events tournaments. Additional post-tournament benefits would be found in audio and video tapes for airing purposes on radio and television stations. The public relations values in airing winners of tournaments could stimulate more interest and financial support amongst parents, the general public and school administrators.

NOTES

[1]See 1975 survey results: Harold L. Drake, "Broadcast Competition," in Speech Contest Activities, Edited by Dave Thomas, Springfield, Missouri: Mid-America Research, 1976, pp. 82-102.

[2]Survey of 829 schools: 99 high schools; 736 two-year colleges, four-year colleges and universities. There was a total of 3 returned and marked undeliverable and 338 returned responses.

Sources used for survey addresses were: "The Mailing List" (national debate and forensics mailing list) and the 1980 edition of the American Forensic Association Directory of Individual Members.

Included in the unpublished results are the following: (1) of 27 responses from California, 22 schools knew of, or were actively engaged in, broadcast competition; (2) of 17 responses from Pennsylvania, 11 knew of, or were actively engaged in, broadcast competition.

[3]"Information Packet For New Directors of Forensics," Midland, Texas: The American Forensic Association, 1981.